DOCUMENT RESUME

ED 252 204 IR 011 467

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TITLE A Study on Environmental Education Films.
PUB DATE Jul 84
NOTE 74p.; Undergraduate independent study project, College of Environmental Science and Forestry, Syracuse, New York.
PUB TYPE Reports - Research/Technical (143) -- Tests/Evaluation Instruments (160)

EDRS PRICE MF01/PC03 Plus Postage.
DESCRIPTORS *Attitudes; Catalogs; Documentaries; Elementary Secondary Education; *Environmental Education; *Evaluation Criteria; *Film Industry; *Instructional Films; Media Selection; Needs Assessment; Questionnaires; Use Studies
IDENTIFIERS Film Festivals

ABSTRACT

The degree of communication between the film industry and educators and its effect on the future directions of environmental education films are the focus of this report. Separate surveys were mailed to 100 film industry producers and distributors and 150 elementary and secondary educators in Maine, Kansas, Pennsylvania, California, and Alabama. An introduction, literature review, and description of the methodology are followed by an extensive report of the study results, which are based on a 21 percent return from the film community and a 44 percent return from the educational community. Tables for each survey question show percentage, mean ranking, and separate results from the film industry and the educational population as to their opinions on educational film topics, length, quality, audience range, markets for films, film concepts, selection purposes, formats, and so on. Conclusions indicate a serious lack of communication between the educational and film communities in regard to environmental education films. Appendices contain information on the National Association for Environmental Education 1983 film festival; copies of the two questionnaires used; a 17-item selected bibliography; and a 6-page bibliography on environmental education films for elementary schools, as well as media usage, film production, and film resource materials. (LMM)

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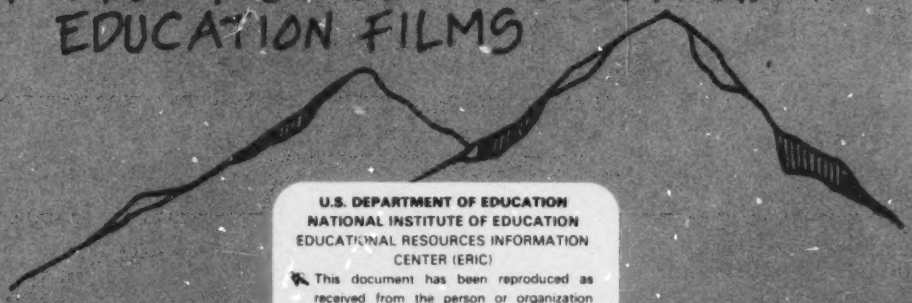
A STUDY ON ENVIRONMENTAL EDUCATION FILMS



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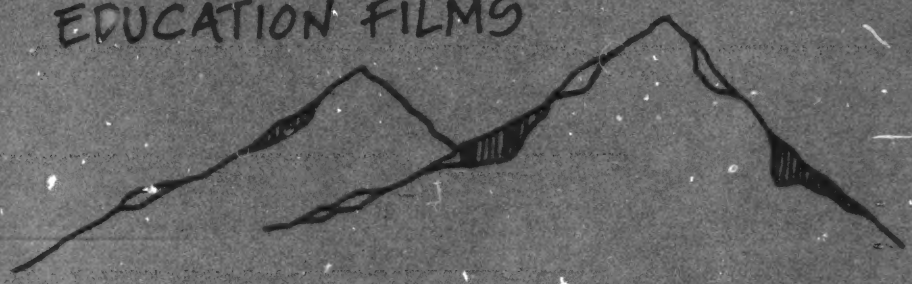

BY DIANA GERBA

A STUDY ON ENVIRONMENTAL EDUCATION FILMS

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A STUDY ON
ENVIRONMENTAL EDUCATION
FILMS

by

Diana L. Gerba

July, 1984

Thesis Advisor - David Hanselman

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INTRODUCTION

The purpose of this study was to investigate the future directions of environmental education films, specifically in the areas of subject matter, content, format, and use. With cable systems becoming widespread and the potential use of film in the classroom, a substantial media market exists today. Being that film is a valuable means of both informing and educating the public, its production should be highly responsive to the user's needs. However, since this dissemination of knowledge must first be financed by producers, and then upon completion picked up by distributors, it becomes necessary to augment the desires of educators with reality. In other words, what can not only make it through the industry, but will also be financially profitable. It therefore follows, to insure a high degree of congruency between what is wanted and what is possible, communication lines must be open and continually utilized, or else the user's needs will suffer.

Based on observations of the preliminary judging of films for the National Association for Environmental Education (NAEE) Film Festival 1983, held at SUNY College of Environmental Science and Forestry, and interviews with the judges, it was determined that within this area of educational films there seemed factors in both content and format warranting investigation. It was hypothesized that the communication lines previously mentioned between the educational and film industry were not functioning at an optimal level, and therefore, this study was aimed at determining the degree and areas of failure.

To determine the problems, desires, and trends in environmental education films, authorities in both the film and educational communities were consulted. Two surveys, one directed at the film industry, the other at the educational

community, were then formulated with this information and pretested by members of each group. These tools were then utilized in ascertaining the degree of communication that existed between the aforementioned populations by comparing the congruencies and incongruencies of the results obtained.

REVIEW OF THE LITERATURE

In the review of the current literature and research done in this field there were no findings directly on this topic. However, related material found can be broken down into four general areas: instructional material for educators, instructional material for filmmakers, studies on educational films, and serial articles on children's films.

The majority of the catalogues found were directly targeted at educators, listing new films, films in specific areas, usage techniques, and the results of industry sponsorship on filmmaking. These books mostly provided short descriptions, recommended audience spreads, and advised previewing material before usage. The latter insuring that the vocabulary and complexity of the concept were in agreeance with an instructor's class, and that the accuracy of the information was current, since many outdated films are still listed in catalogues today. Another major area of this type of literature could best be described as "combat techniques," or what an instructor can do with a bad film. Suggested here was using segments of a film, explaining word lists before showing, preparing the audience for the time period the film was made, showing with no sound, and compiling a personal list that reviews all films ordered and used. Caution was also mentioned in selecting industry sponsored films. While many of these films may be rented at a nominal costs, industry sponsored films are often slanted or complete commercials in content for the sponsor.

Manuals directed at the film industry on education and instructional films were as a whole more technically oriented. John Mercer's book, Instructional Film, developed for a course on that topic, was comprehensive in scope, citing known format problems,(ie. the illustrated radio show lacking viewer involvement), that exists in this type of filmmaking. Though all material found on non-fiction films suggested schools were the prime market for this genre, none emphasized pretesting by the targeted audience before the final edit was made.

Studies on the usage of educational films in the schools have mainly focused on the narrative films, rather than those of a non-fiction format, however, aspects of these articles can provide some insights to this investigation. In a study conducted by Carol Cox, she points out that,"knowledgeable critics who view children's films, and then suggest how they think children will react to those films, make the recommendations for film use, suggest grade level, the type of audience, and the instructional purposes, are clearly not based on children's direct reactions, but rather how they think children will react to those films."[1] One program initiated by the Center for Understanding Media in New York City does attempt to put children more into the picture of film preferences by basing their reviews on adult observations of children's reactions while they are watching the film. (Films Kids Like and More Films Kids Like are the catalogues that have resulted from these programs.) The majority of the literature however, is still rooted in the adult's view. Cox's studies have therefore focused on preferences expressed by children after viewing films, and in comparing film form and technique of upper elementary school children (344 fourth and fifth grade children from twelve self-contained classrooms in two schools in Baton Rouge, Louisiana, one all white and one all black). Twenty-four short films involving language arts recommended for children, each in one of four catagories of film form (narrative or non-narrative), and film technique (live-action or

animation) in combination were utilized: narrative/live-action, narrative/animation,, non-narrative/live-action, and non-narrative/animation. One of each type was viewed each week for six weeks to determine a consistent preference for film form and technique. Cox found significant differences in the ranking. In order of preference children liked:

live action/narrative	1.30
animated/narrative	2.08
non-narrative/live action	2.76
non-narrative/animated	3.86

Cox also found in both schools where these studies were conducted, teachers' first choices of films for the language arts programs did not match the children's first choices for interest. The two most circulated films being animated/narrative, the third most circulated non-narrative/live-action. It is important to remember, however, rankings based on the form and technique of a film can never be divorced completely from its content.

Though there are points that should be considered from this type of study, there are very few investigations,as found by reviewing the literature, that are directly focused on the documentary, non-fiction format. William Schmidt conducted an interesting research project by critically analyzing a sample of outstanding instructional films.[2] His speculation was that a detailed study of what is, could tell us more about what should be in the area of designing instructional films. He proposed the assumption that filmmaking being largely an art is erroneous, and that the design of a film is not primarily an intuitive process. He hypothesized that instructional filmmaking was in actuality a science. In selecting his sample, a questionnaire was sent to 149 audio-visual directors at schools asking them to list five to eight instructional films that they considered to be amoung the best used in their district. Instructional films were defined as,"films that involve a high degree of pre-planning and directional

intent aimed at attaining selected and specific goals of instruction, and that were designed for school audiences (K-12) as opposed to theatrical, entertainment, sponsored, or experimental films."[3]

However, upon his analysis of the twenty sample films, the majority of films did not qualify as being instructional in terms of the definition on the questionnaire.[4]

1. Red Balloon
2. Why Man Creates
3. Rainshower
4. An Occurrence at Owl Creek Bridge
5. The Loon's Necklace
6. The Lottery
7. Donald in Mathmagic Land
8. Beaver Valley
9. Nature's Half Acre
10. Black and White Uptight
11. Hemo the Magnificent
12. Leo Beuerman
13. The Face of Lincoln
14. Nanook of the North
15. Our Mr. Sun
16. Hailstones and Halibut Bones
17. Pigs!
18. Paddle to the Sea
19. Drugs and the Nervous System (revised)
20. Is It Always Right to be Right

Though not produced with specific instruction in mind, they were apparently being used as such, indicating that not only specifically designed films, but also noninstructional films can become instructive through the manner of usage. This finding blurred the definitive lines of formats that had existed. What is an instructional film? Is it non-fiction, theatrical, narrative, non-narrative, docudrama, or animated? Is it based on a particular format, the content, or on the usage? Schmidt produced a profile or general design, based on these twenty sample films, but with format spread through every concievable genre his theory of a science of instructional filmmaking was extremely generalized. (ie. use pictorial stimulus and verbal response, use words generously with

with pictures except when the intent of the film is ambiguity, use attention gaining devices, do not use unfamiliar names or technical terms, do not use either too little or too much talk.) One result of interest that he obtained however, was that the majority of the 20 films did not use any field testing in a rough cut form by a sample audience. Screening a film is an invaluable tool used in the industry, an audience bringing potential problem areas to the filmmaker's attention, and giving insights into how to modify and improve the picture since the filmmakers involved in the production become too close to the film.[5] Related to films made expressly for children, this screening process would seem an even more valuable tool. It has been many years since most filmmakers have looked at the world through a child's eye and, even if they can remember what it was like, children's awarenesses and attitudes are continually changing.

Educators and filmmakers in 1978 gathered at the Conference on Film for Children held by EFLA and the Media Center for Children in an attempt to evaluate and understand the current trends in children's films. Marilyn Iarusso, from the Office of Children's Services, concluding remarks called for films with, "more girls in prominent roles, more live action films, and above all, film content of interest to children that allows them to flex their intellects and imagination."[6] She expressed hope that we would not see any more atypical, "talking trees in films about pollution."[7] In a seperate meeting at this conference on documentary films, it was noted that the traditional emphasis has been on fictional films, rather than the non-fiction documentary film. It was hoped that this genre would not and should not continue to be acquainted with the outmoded, stilted, pedantic instructional film, but rather quality productions. For this to occur the lilliputian economics, small budgets for films for small people, needs to be re-evaluated and thrown out. Just as there exists a blur in defining what

is an instructional film, a carefully made film can span many grade levels from kindergarten through adult (ie. The Red Balloon), justifying the larger production budget. A film that a second and third grader takes seriously, can cause a fifth grader to cry, and an adult to laugh, if the film is a quality production.

In the article, "Seven Years Later - A Re-examination of Trends and Developments of Children's Films" by Meredith Barnes, she states many of the same points brought out at the previous conference of 78 still being true. Marilyn Iarusso and the Media Center for Children are still voicing their discontent, calling for further understandings of children's preferences and educators' needs to be incorporated into the production of films for children.[7] Barnes draws particular attention in her article to the lack of children in live action films, and the need for both problem and career oriented films to be made.

METHODOLOGY

The procedure utilized in acquiring data on environmental education films, and determining the trends and the degree of communication between the film industry and educators, was the formulation of two similar surveys to be mailed to the sample populations. In the development of the questionnaire, information was collected from three areas: film jurors of the 1983 NAEE Film Festival, interviews with members of both populations, and literature on the topic.

After viewing seventeen selected environmental films, (See Appendix I), at the 1983 NAEE Festival, jurors, who were specialists from both the film and educational communities, completed evaluation forms for each entry on technical quality, content, utilization, subjective areas, and their own personal comments on the film's strong and weak points. The overall observations, upon reviewing these completed forms, were as follows:

- Length - in most cases not justified. Length seemed dictated by filling a time slot for television, rather than by the message.

- Format - in many cases it was the illustrated radio show, lacking the one to one interaction between the viewer and the film.

- Narration - was very critical to the success of the film. Both the style of the narrator and the amount of script in the film were often questioned by the jurors. An over abundance of narration seemed to be considered a distrust in the viewer's ability to observe and think.

- Subject - was questioned as to what exactly was an environmental film.

- Audience - recommendations as listed on the films were questioned by jurors. In many cases they felt it was too wide.

- Technically - everyone seems to be a film critic (ie. hand held camera was good but it shouldn't be bouncy). Though few are versed in filmmaking, the amount of concern in this area showed that all are extremely conscious and critical of production values.

In conversations with Gloria Mabie, a science educator and Phd. candidate in science teaching, some of the issues she saw as needing to be addressed were:

- more single concept films
- incorporation of math and science skills with the language arts
- promoting career awareness, especially involving women
- more quality films shorter in length (8-10 minutes).

Meetings with Robert Nickson, M.F.A., associate professor, Richard Dreyer, M.A., associate professor, and Timothy Wilson, M.A., M.L.S., assistant professor, all from the telecommunications/film department at The Newhouse School of Public Communications, Syracuse University, aided in the incorporation of production realities. Topics of discussion and concern were, the production costs often necessitating a wider audience spread, production problems, and the length often dictated by uses other than in academic institutions (ie. the 29 minute format for television).

In the Guide for Science Curriculum designed for the Seventh and Eigth Grade in the Syracues City School district, the goals listed reinforced some

of those previously mentioned by other educators in this investigation (ie. reinforcement of basic reading, math, and writing skills, and the awareness of careers as related to the sciences), but it also aimed towards the development and maintenance of an active ongoing curiosity about the sciences, the instillation of respect and appreciation for the environment, and building an awareness of current events as they relate to the sciences.[9]

With this background, two surveys were then formulated (See Appendices II and III), directed towards each sample population. The wording was modified for each community since educators might not understand some of the film terms and idioms (ie. illustrated radio show, docudrama, talking heads). These tools were then pretested within each sample group to assure the comprehension of the questions, and to approximate the time required to complete the form. After a final edit accomodating these changes, the surveys were again reviewed by faculty advisors before being mailed out.

The sample populations used for both surveys were kept to a minimal number because of limited funds, but was sufficient to ascertain the statistical trends in this area. One-hundred producers and distributors, cited in Environmental Abstracts 1980, 1981, and 1982, were sent questionnaires in Dec. 1983 , with a cover letter explaining the focus of the study. In Feb. 1984, one-hundred and fifty educators also recieved surveys and cover letters. This sample was taken from five states, Maine, Kansas, Pennsylvania, California, and Alabama, cited in Paterson's American Education 1983, (Jr. and Sr. High School Samples), and The Public Education Directory 1977-78 Elementary and Secondary Public School Systems, (Elementary School Samples).

RESULTS

The tables for each survey question are first broken down into percentages for each answer, and then by a mean ranking (if possible). For each question, first the results from the film industry is shown and then the results from each educational population, Jr. High School, Sr. High School, and the total Educational Community. A combined ranking table for each question then follows to allow comparisons to be drawn from the congruencies and incongruencies of the data.

The Educational Surveys questioned the teachers on the classes they taught and no other grade levels. In the Film Survey however, the respondants answered each question for all three grade levels. Elementary School teacher's responses are included in the total Educational listings, and are not listed separately since the returns were statistically too low for any valid trends to be drawn.

Due to the low level of response, the reader must be cautioned that opinions should not be drawn from this study on entire professions, but rather areas that need further investigations can be illuminated by examining this data.

RESULTS

Return from Film Community.....21%

Breakdown
18% film producers
59% film producers and distributors
23% distributors

Return from Educational Community.....44%

Breakdown
11% elementary (K-5)
41% Jr. High (6-8 grade)
48% Sr. High (9-12)

General Information - Film Survey

Film producers

Budget obtained for environmental film production

75% independent
25% government

Approximate number produced in last 5 years

100% 1-5 films

Film producers & distributors

Budget obtained for environmental film production

67% independent
25% government
8% environmental groups

Approximate number produced in last 5 years

58.3% 1-5 films
33.3% 5-10 films
8.3% over 20 films

Approximate number of environmental films listed in catalogue

78% 1-25 films
7.3% 25-50 films
7.3% 50-100 films
7.3% over 100 films

Film distributors

Approximate number of environmental films listed in catalogue

67% 1-25 films
33% 25-50 films

General Information - Educational Survey

Number of environmental education films shown in classes in a school year.

6-8th grade

0% None
44% 1-5 films
33% 5-10
11% 10-20
11% 20-50

9-12th grade

6% None
31% 1-5
34% 5-10
25% 10-20
3% 20-50

Total Ed. Community

3% None
38% 1-5
32% 5-10
20% 10-20
7% 20-50

QUESTION 1 (Film Survey)

Please circle the number closest to your opinion to indicate where you feel there is a social need for additional production/distribution of environmental films today, where 1 represents a very strong need and 5 represents very unimportant. If you feel somewhere in between, please circle 2, 3, or 4, remembering 1 and 5 represent the extremes.

RANKING	MEAN RANK	1 & 2 Needed	3 Unsure	4 & 5 Not needed
1. toxic wastes	1.77	77%	18%	5%
2. toxic substances	1.95	67%	29%	5%
3. nuclear power	2.09	64%	27%	9%
4. alternative energy	2.09	63%	27%	9%
5. air pollution	2.09	57%	38%	5%
6. solid wastes	2.14	67%	24%	9%
7. water pollution	2.24	59%	23%	14%
8. natural resources	2.36	54%	36%	9%
9. global energy	2.45	50%	36%	14%
10. environmental design	2.52	40%	28%	14%
11. wildlife	2.66	38%	33%	29%
12. environmental attitudes	2.86	38%	33%	28%
13. population	2.90	29%	38%	9%
14. noise pollution	3.00	24%	52%	24%
15. alternative lifestyles	3.65	20%	25%	55%

QUESTION 2 (Film Survey)

Please rank in numerical order as to the importance of the following criteria in the determination of film length. (1 most important to 4 least important)

RANKING	MEAN RANK	1	2	3	4
1. Intended audience	2.05	33%	33%	28%	5%
2. Subject matter	2.14	38%	19%	33%	10%
3. Type of market	2.57	14%	33%	33%	19%
4. Price vs. Sale	3.24	14%	14%	5%	67%

QUESTION 3 (Film & Educational Surveys)

Often, environmental films have been described as "dull". What in your opinion is the reason for this? Please circle the number closest to your opinion on a scale of 1 to 5, where 1 represents NO PROBLEM, and 5 represents MAJOR PROBLEMS.

FILM SURVEY RESULTS

RANKING	MEAN RANK	1 & 2 Not a Problem	3 Unsure	4 & 5 Problems
1. Subject development	3.75	10%	35%	55%
2. Illustrated lecture	3.70	5%	40%	55%

RANKING	MEAN RANK	1 & 2 Not a Problem	3 Unsure	4 & 5 Problems
3. Technical problems	3.30	60%	25%	15%
4. Talking heads	3.30	25%	25%	50%
5. Audience spread inappropriate	3.20	25%	55%	20%
6. Narrator boring	3.15	25%	30%	45%
7. Too long	2.90	30%	45%	25%
8. Visual/commentary continuity	2.65	45%	40%	15%
9. Subject matter	2.38	62%	5%	33%

ED. SURVEY -(6th-8th Grade)

RANKING	MEAN RANK	1 & 2 Not a Problem	3 Unsure	4 & 5 Problems
1. Illustrated lecture	3.88	8%	23%	68%
2. Narrator boring	3.36	24%	28%	48%
3. Talking heads	3.27	26%	12%	61%
4. Subject development	3.15	30.5%	23%	46.5%
5. Audience spread inappropriate	2.84	22%	40%	28%
6. Technical problems	2.48	40%	36%	24%
7. Too long	2.28	60%	32%	8%
8. Subject matter	2.23	62%	23%	15%
9. Visual/commentary continuity	2.15	63%	26%	11%

ED. SURVEY -(9th-12th Grade)

RANKING	MEAN RANK	1 & 2 Not a problem	3 Unsure	4 & 5 Problems
1. Illustrated lecture	3.93	7%	19%	72%
2. Talking heads	3.87	9%	31%	60%
3. Narrator boring	3.67	20%	20%	56%
4. Subject development	2.80	47%	27%	26%
5. Audience spread inappropriate	2.63	44%	31%	25%
6. Too long	2.53	53%	30%	17%
7. Visual/commentary continuity	2.31	53%	34%	13%
8. Technical problems	1.68	52%	29%	19%
9. Subject matter	1.65	87%	6%	6%

ED. SURVEY -(Total Community)

RANKING	MEAN RANK	1 & 2 Not a Problem	3 Unsure	4 & 5 Problems
1. Illustrated lecture	3.89	9%	22%	69%
2. Talking heads	3.64	19%	21%	60%
3. Narrator boring	3.40	22%	24%	53%
4. Subject development	2.90	40%	27%	33%
5. Audience spread inappropriate	2.71	39%	33%	28%
6. Technical problems	2.40	47%	33%	19%
7. Too long	2.35	57%	29%	14%
8. Visual/commentary continuity	2.21	60%	28%	12%
9. Subject matter	1.89	76%	15%	9%

COMPARISON RANKING

	FILM	6th-8th	9th-12th	Total Ed.
subject matter	9	8	9	9
subject development	1	4	4	4
technical problems	3	6	8	6
talking heads	4	3	2	2
illustrated lecture	2	1	1	1
narrator boring	6	2	3	3
too long	7	7	6	7
visual/commentary continuity	8	9	7	8
audience spread inappropriate	5	5	5	5

QUESTION 4 (Film & Educational Survey)

What is the best time for the given audience?

FILM SURVEY RESULTS

Elementary Schools	64%	8-10 min.
	32%	10-20 min.
	4%	20-30 min.
	0%	30-60 min.
6th-8th Grade	59%	10-20 min.
	23%	20-30 min.
	14%	8-10 min.
	4%	20-60 min.
9th-12th Grade	45%	20-30 min.
	45%	10-20 min.
	4.5%	8-10min.
	4.5%	30-60 min.
General Adult	59%	20-30 min.
	18%	30-60 min.
	5%	10-20 min.
	0%	8-10 min.
Professional Adult	54.5%	20-30 min.
	32 %	30-60 min.
	9%	10-20 min.
	4%	8-10 min.

EDUCATIONAL SURVEY RESULTS

		MEAN RANK
6th-8th Grade	20-30 min	1.34
	10-20 min.	2.11
	8-10 min.	3.32
	30-60 min.	3.52

		MEAN RANK
9th-12th Grade	20-30 min.	1.51
	10-20 min.	2.15
	30-60 min.	3.11
	8-10 min.	3.12
Total Ed. Community	20-30 min.	1.51
	10-20 min.	2.05
	8-10 min.	3.15
	30-60 min.	3.21

QUESTION 5 (Film & Educational Survey)

Please rank the following criteria in numerical order as to their importance in determining the audience spread of an environmental film.

FILM SURVEY RESULTS

RANKING	MEAN RANK	1 & 2 Important	3 & 4 Unsure	5 & 6 Not Important
1. Concept	1.94	72%	17%	11%
2. Depth or complexity	1.94	84%	16%	0%
3. Vocabulary	3.40	22.5%	61%	16.5%
4. Genre	4.10	17%	39%	44%
5. Length	4.28	5.5%	45%	49.5%
6. Sale Price	5.60	0%	17%	83%

ED. SURVEY (6th-8th Grade)

RANKING	MEAN RANK	1 & 2 Important	3 Unsure	4 & 5 Not Important
1. Depth or complexity	2.16	72%	12%	16%
2. Vocabulary	2.68	44%	28%	28%
3. Concept	2.92	36%	28%	36%
4. Genre	3.00	46%	20%	44%
5. Length	4.58	4%	4%	92%

ED. SURVEY (9th-12th Grade)

RANKING	MEAN RANK	1 & 2 Important	3 Unsure	4 & 5 Not Important
1. Depth or complexity	1.96	65%	22%	13%
2. Vocabulary	2.63	53%	27%	20%
3. Genre	3.16	30%	27%	43%
4. Concept	3.50	26%	20%	54%
5. Length	4.06	13%	10%	77%

ED. SURVEY (Total Ed. Community)

RANKING	MEAN RANK	1 & 2 Important	3 Unsure	4 & 5 Not Important
1. Depth or complexity	2.04	68%	19%	13%
2. Vocabulary	2.61	51%	26%	23%
3. Genre	3.16	31%	21%	48%
4. Concept	3.18	30%	25%	44%
5. Length	4.21	11%	8%	80%

COMPARISON RESULTS

	FILM	6th-8th	9th-12th	Total Ed.
Concept	1	3	4	4
Depth or complexity	2	1	1	1
Genre	4	4	3	3
Vocabulary	3	2	2	2
Length	5	5	5	5

QUESTION 6 (Film Survey)

Please rank in numerical order. In your opinion, where is the market for environmental films?

RANKING	MEAN RANK	1 & 2 Market	3 Unsure	4 & 5 No Market
1. School and Libraries	1.45	85%	10%	5%
2. Public Broadcast System	2.20	75%	25%	0%
3. Cable TV	3.26	21%	53%	26%
4. Commercial TV	4.00	11%	5%	84%
5. Limited feature release	4.26	11%	5%	84%

QUESTION 7 (Film Survey)

Where is the largest market for environmental educational films within the educational community listed below?

RANKING	MEAN RANK	Greatest Market	Market	Least Market
1. Jr. High School	1.88	17%	78%	5%
2. High School	1.94	44%	17%	39%
3. Elementary	2.10	39%	11%	50%

QUESTION 8 (Film & Educational Survey)

If you were to invest your own capital, which of the following concepts in your opinion need representation in sucessful environmental educational films for the given audience? Please put a ..1..if you feel it is of prime importance
..2..if more representation is needed
..3..if you feel there is adequate representation
..4..if you feel it is unimportant
..5..if you don't know

FILM SURVEY (K-5th Grade)

RANKING	MEAN RANK	1 & 2 Important	3 Adequate	4 Not Important	5 Don't Know
1. To instill curiosity	1.15	100%	0%	0%	0%
2. Viewer alleviate problem	1.74	84%	16%	0%	0%
3. Values and attitudes	1.75	80%	15%	5%	0%
4. Incorporation of science & language skills	2.44	50%	39%	5.5%	5.5%
5. Technological advances at forefront of subject	2.50	45%	33%	22%	0%
6. Global attitudes	2.61	55%	17%	17%	11%
7. Girls/women in key roles	2.67	61%	11%	11%	17%
8. Career role models	3.00	32%	32%	26%	10%
9. Live action by peer audience	3.18	35%	29%	12%	24%

FILM SURVEY (6th-8th Grade)

RANKING	MEAN RANK	1 & 2 Important	3 Adequate	4 Not Important	5 Don't Know
1. To instill curiosity	1.33	94%	6%	0%	0%
2. Viewer alleviate problem	1.70	85%	15%	0%	0%
3. Values & attitudes	1.84	79%	16%	5%	0%
4. Technological advances at forefront of subject	2.11	61%	33%	6%	0%
5. Incorporation of science & language skills	2.21	58%	37%	0%	5%
6. Girls/women in key roles	2.32	68%	11%	5%	16%
7. Global attitudes	2.42	63%	16%	10.5%	10.5%
8. Career role models	2.75	40%	35%	15%	10%
9. Live action by peer audience	3.12	41%	23%	12%	24%

FILM SURVEY (9th-12th Grade)

RANKING	MEAN RANK	1 & 2 Important	3 Adequate	4 Not Important	5 Don't Know
1. To instill curiosity	1.33	94%	6%	0%	0%
2. Viewer alleviate problem	1.68	84%	16%	0%	0%
3. Values & attitudes	1.84	79%	16%	10%	0%
4. Technological advances at forefront of subject	1.84	68%	32%	0%	0%
5. Incorporation of science & language skills	2.33	55%	39%	0%	6%
6. Global attitudes	2.44	66%	11%	11%	11%
7. Girls/women in key roles	2.56	67%	11%	6%	17%
8. Career role models	2.79	37%	37%	16%	10%
9. Live action by peer audience	3.00	44%	22%	11%	22%

EDUCATIONAL SURVEY (6th-8th Grade)

RANKING	MEAN RANK	1 & 2 Important	3 Adequate	4 Not Important	5 Don't Know
1. To instill curiosity	1.44	88%	8%	0%	4%
2. Values & attitudes	1.68	84%	8%	8%	0%
3. Viewer alleviate problem	1.80	80%	12%	0%	0%
4. Incorporation of science & language skills	1.80	80%	20%	0%	0%
5. Technological advances at forefront of subject	2.08	72%	16%	8%	4%
6. Global attitudes	2.16	64%	32%	0%	4%
7. Live action by peer audience	2.39	52%	30%	9%	9%
8. Career role models	2.48	61%	30%	0%	9%
9. Girls/women in key roles	3.25	24%	40%	16%	16%

EDUCATIONAL SURVEY (9th-12th Grade)

RANKING	MEAN RANK	1 & 2 Important	3 Adequate	4 Not Important	5 Don't Know
1. To instill curiosity	1.34	94%	6%	0%	0%
2. Values & attitudes	1.87	78%	22%	0%	0%
3. Viewer alleviate problem	1.87	75%	16%	9%	0%
4. Technological advances at forefront of subject	2.06	65%	25%	10%	0%
5. Incorporation of science & language skills	2.31	75%	22%	0%	3%
6. Global attitudes	2.31	53%	37%	10%	0%
7. Career role models	2.39	46%	48%	6%	0%
8. Live action by peer audience	2.68	51%	22%	16%	10%
9. Girls/women in key roles	2.77	42%	35%	13%	10%

EDUCATIONAL SURVEY (Total Ed. Community)

RANKING	MEAN RANK	1 & 2 Important	3 Adequate	4 Not Important	5 Don't Know
1. To instill curiosity	1.43	89%	9%	0%	0%
2. Values & attitudes	1.74	81%	16%	3%	0%
3. Viewer alleviate problem	1.82	77%	12%	5.5%	5.5%
4. Incorporation of science & language skills	1.95	76%	20%	0%	3%
5. Technological advances at forefront of subject	2.14	65%	22%	11%	2%
6. Global attitudes	2.31	57%	33%	6%	3%
7. Career role models	2.37	56%	36%	5%	3%
8. Live action by peer audience	2.50	54%	25%	13%	8%
9. Girls/women in key roles	2.87	36%	39%	14%	11%

COMPARISON RANKINGS

	FILM Elem.	FILM 6-8	Ed. 6-8	FILM 9-12	Ed. 9-12	Ed. Total
To instill curiosity	1	1	1	1	1	1
Global attitudes	6	7	6	6	6	6
Girls/women in key roles	7	6	9	7	9	9
Live action by peer audience	9	9	7	9	8	8
Viewer alleviate problem	2	2	3	2	3	3
Incorporation of science & language skills	4	5	4	5	5	4
Career role models	8	8	8	8	7	7
Values & attitudes	3	3	2	3	2	2
Technological advances at forefront of subject	5	4	5	4	4	5

QUESTION 9 (Film & Educational Survey)

Why do educators of the given audiences select environmental educational films?
Please put a ..1..very important
..2..important
..3..unimportant
..4..very unimportant
..5..don't know

FILM SURVEY (K-5th Grade)

RANKING	MEAN RANK	1 & 2 Important	3 & 4 Not Important	5 Don't Know
1. To instill curiosity	2.20	75%	0%	25%
2. Spark discussion	2.21	69%	5%	26%
3. Introduce topic	2.40	75%	0%	25%
4. Extend applications	2.85	55%	15%	30%
5. Overview subject	2.89	55%	0%	25%
6. Review concept	2.94	55%	16%	28%
7. Show technological advances	3.00	47%	42%	21%

FILM SURVEY (6th-8th Grade)

RANKING	MEAN RANK	1 & 2 Important	3 & 4 Not Important	5 Don't Know
1. Overview Subject	1.94	67%	11%	22%
2. Instill curiosity	2.16	79%	0%	21%
3. Spark discussion	2.25	75%	5%	20%
4. Introduce topic	2.32	79%	0%	21%
5. Extend application	2.47	69%	10%	21%
6. Review concept	2.78	61%	17%	22%
7. Show technological advances	2.79	52%	31%	16%

FILM SURVEY (9th-12th Grade)

RANKING	MEAN RANK	1 & 2 Important	3 & 4 Not Important	5 Don't Know
1. Spark discussion	2.21	79%	0%	21%
2. Introduce topic	2.32	79%	0%	21%
3. Instill curiosity	2.32	68%	11%	21%
4. Extend application	2.42	74%	5%	21%
5. Overview subject	2.50	67%	11%	22%
6. Review concept	2.58	68%	11%	21%
7. Show technological advances	2.65	60%	25%	15%

EDUCATIONAL SURVEY (6th-8th Grade)

RANKING	MEAN RANK	1 & 2 Important	3 & 4 Not Important	5 Don't Know
1. Instill curiosity	1.52	88%	12%	0%
2. Extend application	1.58	89%	11%	0%
3. Spark discussion	1.68	88%	8%	4%
4. Overview subject	1.78	78%	22%	0%
5. Introduce topic	1.88	88%	4%	8%
6. Review concept	2.00	71%	25%	0%
7. Show technological advances	2.16	76%	11%	0%

EDUCATIONAL SURVEY (9th-12th Grade)

RANKING	MEAN RANK	1 & 2 Important	3 & 4 Not Important	5 Don't Know
1. Instill curiosity	1.53	87%	13%	0%
2. Spark discussion	1.72	91%	9%	0%
3. Introduce topic	1.84	78%	22%	0%
4. Extend application	1.84	78%	19%	3%
5. Show technological advances	1.90	85%	12%	3%
6. Overview subject	2.09	71%	29%	0%
7. Review concept	2.15	69%	31%	0%

EDUCATIONAL SURVEY (Total Ed. Community)

RANKING	MEAN RANK	1 & 2 Important	3 & 4 Not Important	5 Don't Know
1. Instill curiosity	1.53	89%	11%	0%
2. Extend application	1.69	84%	14%	2%
3. Spark discussion	1.70	91%	7.5%	1.5%
4. Introduce topic	1.84	83%	14%	3%
5. Overview subject	1.95	76%	24%	0%
6. Show technological advances	2.04	79%	17%	3%
7. Review concept	2.16	68%	29%	3%

COMPARISON RANKINGS

	FILM Elem.	FILM 6-8	Ed. 6-8	FILM 9-12	Ed. 9-12	Ed. Total
Introduce topic	3	4	5	2	3	4
Spark discussion	2	3	3	1	2	3
Review concepts	6	6	6	6	7	7
Overview subject	5	1	4	5	6	5
To instill curiosity	1	2	1	3	1	1
Show technological advances	7	7	7	7	5	6
Extend applications	4	5	2	4	4	2

QUESTION 10 (Film & Educational Survey)

The following is a list of contemporary areas of environmental problems. If, you had money to invest in an environmental educational film or two, where would you invest that capital on films for the given audiences? Please put a ..1..would definitly invest
..2..would be interested
..3..unsure
..4..probably not
..5..definitly not

FILM SURVEY (K-5th Grade)

RANKING	MEAN RANK	1 & 2 Would Invest	3 Unsure	4 & 5 Would not Invest
1. Food & Agriculture	2.72	50%	28%	22%
2. Natural resources	2.73	53%	26%	21%
3. Nuclear power	2.79	52%	16%	32%
4. Environmental Education	2.79	58%	16%	26%
5. Alternative energy	2.80	60%	5%	35%
6. Wildlife	2.83	55%	11%	33%
7. Forests	2.84	58%	16%	26%
8. Water	2.94	47%	16%	37%
9. Water pollution	3.05	50%	11%	39%
10. Air pollution	3.10	42%	16%	42%
11. Marine environment	3.22	39%	22%	39%
12. Toxic substances	3.33	34%	16%	50%
13. Environmental ethics	3.40	35%	15%	50%
14. Population	3.63	16%	32%	52%
15. Noise pollution	3.72	17%	28%	55%
16. Environmental design & urban ecology	3.78	17%	22%	61%
17. Alternative lifestyles	3.94	5%	22%	67%
18. Solid wastes	3.94	28%	16%	56%
19. Non-fuel minerals	4.05	0%	39%	61%

FILM SURVEY (6th-8th Grade)

RANKING	MEAN RANK	1 & 2 Would Invest	3 Unsure	4 & 5 Would not Invest
1. Food & Agriculture	2.60	50%	25%	25%
2. Alternative energy	2.60	65%	10%	25%
3. Natural resources	2.63	58%	21%	21%
4. Nuclear power	2.68	63%	16%	26%
5. Toxic substances	2.72	60%	11%	28%
6. Environmental education	2.78	63%	10%	27%
7. Wildlife	2.83	50%	17%	33%
8. Water	2.84	53%	10%	37%
9. Forests	2.84	58%	16%	26%
10. Environmental ethics	3.00	45%	25%	30%
11. Air pollution	3.00	47%	16%	36%
12. Water pollution	3.05	53%	5%	42%
13. Marine environment	3.05	44%	22%	33%
14. Solid wastes	3.22	44%	11%	45%
15. Population	3.37	21%	32%	47%
16. Environmental design & urban ecology	3.39	28%	28%	44%
17. Noise pollution	3.56	22%	28%	50%
18. Non-fuel minerals	3.73	11%	47%	42%
19. Alternative lifestyles	3.94	6%	29.5%	64.5%

FILM SURVEY (9th-12th Grade)

RANKING	MEAN RANK	1 & 2 Would Invest	3 Unsure	4 & 5 Would not Invest
1. Nuclear power	2.53	63%	10.5%	26.5%
2. Food & agriculture	2.56	50%	28%	22%
3. Toxic substances	2.61	61%	11%	27%
4. Alternative energy	2.63	63.5%	10%	26.5%
5. Natural resources	2.68	58%	16%	26%
6. Environmental education	2.83	61%	11%	28%
7. Forests	2.84	57%	10.5%	31.5%
8. Environmental ethics	2.85	55%	15%	30%
9. Water	2.89	47%	16%	37%
10. Wildlife	2.89	45%	22%	33%
11. Marine environment	3.00	44%	22%	33%
12. Air pollution	3.05	47%	10.5%	42.5%
13. Water pollution	3.05	53%	5%	42%
14. Environmental design & urban ecology	3.16	38%	22%	39%
15. Solid wastes	3.16	44%	17%	39%
16. Population	3.21	31%	21%	48%
17. Noise pollution	3.56	22%	28%	50%
18. Non-fuel minerals	3.56	16%	39%	44%
19. Alternative lifestyles	3.76	23%	12%	64%

EDUCATIONAL SURVEY (6th-8th Grade)

RANKING	MEAN RANK	1 & 2 Would Invest	3 Unsure	4 & 5 Would not Invest
1. Environmental education	1.46	84.5%	11.5%	4%
2. Water pollution	1.57	72%	4%	4%
3. Alternative energy	1.58	84%	8%	8%
4. Nuclear power	1.65	85%	7%	8%
5. Natural resources	1.65	88%	8%	4%
6. Water	1.65	92%	4%	4%
7. Air pollution	1.69	96%	0%	4%
8. Toxic substances	1.69	81%	15%	4%
9. Solid wastes	1.73	78%	19%	3%
10. Wildlife	1.73	88%	0%	12%
11. Forests	1.81	88%	4%	8%
12. Environmental ethics	1.90	72%	24%	4%
13. Food & agriculture	2.00	76%	11%	12%
14. Non-fuel minerals	2.11	69%	27%	4%
15. Population	2.11	73%	11%	16%
16. Marine environment	2.15	65%	27%	8%
17. Environmental design & urban ecology	2.16	69%	27%	4%
18. Noise pollution	2.27	65%	19%	16%
19. Alternative lifestyles	2.50	54%	26%	20%

EDUCATIONAL SURVEY (9th-12th Grade)

RANKING	MEAN RANK	1 & 2 Would Invest	3 Unsure	4 & 5 Would not Invest
1. Water pollution	1.59	97%	0%	3%
2. Toxic substances	1.63	91%	0%	9%
3. Solid wastes	1.75	84%	9%	6%
4. Air pollution	1.84	84%	13%	3%
5. Nuclear power	1.88	78%	13%	9%
6. Alternative energy	1.90	87%	6%	6%
7. Water	1.97	82%	6%	12%
8. Marine environment	1.97	78%	6%	15%
9. Forests	2.03	91%	6%	3%
10. Natural resources	2.06	75%	16%	9%
11. Environmental ethics	2.18	65%	22%	13%
12. Environmental education	2.22	67%	13%	20%
13. Food & agriculture	2.25	66%	16%	18%
14. Noise pollution	2.34	59%	25%	15%
15. Population	2.37	62%	19%	19%
16. Non-fuel minerals	2.44	73%	19%	18%
17. Environmental design & urban ecology	2.48	61%	20%	19%
18. Wildlife	2.53	59%	9%	31%
19. Alternative lifestyles	3.03	43%	19%	38%

EDUCATIONAL SURVEY (Total Ed. Community)

RANKING	MEAN RANK	1 & 2 Would Invest	3 Unsure	4 & 5 Would not Invest
1. Water pollution	1.64	94%	1.5%	4.5%
2. Toxic substances	1.70	84%	8%	8%
3. Air pollution	1.76	89%	8%	3%
4. Alternative energy	1.81	83%	9%	8%
5. Water	1.81	86%	6%	8%
6. Nuclear power	1.83	81%	11%	8%
7. Forests	1.83	89%	6%	4%
8. Environmental education	1.87	68%	22%	10%
9. Solid wastes	1.89	78%	15%	6%
10. Natural resources	1.91	78%	14%	8%
11. Marine environment	2.07	72%	15%	13%
12. Environmental ethics	2.08	68%	22%	10%
13. Food & agriculture	2.18	71%	15%	14%
14. Wildlife	2.21	72%	5%	23%
15. Noise pollution	2.27	63%	23%	14%
16. Population	2.28	66%	15%	19%
17. Non-fuel minerals	2.39	61%	25%	14%
18. Environmental design & urban ecology	2.48	58%	25%	17%
19. Alternative lifestyles	2.81	44%	26%	29%

COMPARISON RANKINGS

	FILM Elem.	FILM 6-8	Ed. 6-8	FILM 9-12	Ed. 9-12	Ed. Total
Water pollution	9	12	2	13	1	1
Solid wastes	17	14	9	15	3	9
Toxic substances	12	15	8	3	2	2
Air pollution	10	11	7	12	4	3
Noise pollution	15	17	18	17	14	15
Nuclear power	3	4	4	1	5	6
Alternative energy	5	2	3	4	6	4
Environmental education	4	6	1	6	12	8
Population	14	15	15	16	15	16
Environmental ethics	13	10	12	8	11	12
Alternative lifestyles	17	19	19	19	19	19
Natural resources	2	3	5	5	10	10
Food & agriculture	1	1	13	2	13	13
Water	8	8	6	9	7	5
Forests	7	9	11	7	9	7
Marine environment	11	13	16	11	8	11
Non-fuel minerals	19	18	14	18	16	17
Environmental design & urban ecology	16	16	17	14	17	18
Wildlife	6	7	10	10	18	14

QUESTION 11 (Film & Educational Survey)

If you were to produce an environmental film for the given audience, please indicate by ranking in numerical order the most appropriate formats for that audience. (1 most appropriate to 4 least appropriate)

FILM SURVEY (K-5th Grade)

RANKING	MEAN RANK	1 Most Appropr.	2	3	4 Least Appropr.
1. Animated	1.68	63%	17%	11%	11%
2. Dramatic	2.61	17%	39%	11%	33%
3. Documentary	2.72	17%	33%	11%	39%
4. Docu-drama	2.88	5%	17%	61%	17%

FILM SURVEY (6th-8th Grade)

RANKING	MEAN RANK	1 Most Appropr.	2	3	4 Least Appropr.
1. Documentary	2.00	56%	5%	22%	17%
2. Drama	2.38	33%	22%	17%	28%
3. Docu-drama	2.68	11%	31%	37%	21%
4. Animated	2.94	5%	38%	11%	44%

FILM SURVEY (9th-12th Grade)

RANKING	MEAN RANK	1 Most Appropr.	2	3	4 Least Appropr.
1. Documentary	1.73	63%	5%	26%	5%
2. Drama	2.22	28%	33%	28%	11%
3. Docu-drama	2.61	6%	39%	44%	11%
4. Animated	3.52	6%	11%	8%	76%

EDUCATIONAL SURVEY (6th-8th Grade)

RANKING	MEAN RANK	1 Most Appropr.	2	3	4 Least Appropr.
1. Docu-drama	1.54	62%	23%	15%	0%
2. Documentary	2.48	28%	28%	12%	32%
3. Animated	2.85	7%	26%	41%	26%
4. Drama	3.11	4%	23%	31%	42%

EDUCATIONAL SURVEY (9th-12th Grade)

RANKING	MEAN RANK	1 Most Appropr.	2	3	4 Least Appropr.
1. Docu-drama	1.65	53%	34%	6.5%	6.5%
2. Documentary	1.83	45%	35%	10%	10%
3. Drama	3.10	3%	16%	48%	32%
4. Animated	3.39	0%	13%	35%	52%

EDUCATIONAL SURVEY (Total Ed. Community)

RANKING	MEAN RANK	1 Most Appropr.	2	3	4 Least Appropr.
1. Docu-drama	1.70	52%	29%	14%	5%
2. Documentary	2.12	38%	32%	10%	20%
3. Animated	3.04	6%	20%	37%	37%
4. Drama	3.09	5%	19%	39%	37%

COMPARISON RANKINGS

	FILM Elem.	FILM 6-8	Ed. 6-8	FILM 9-12	Ed. 9-12	Ed. Total
Animated	1	4	3	4	4	3
Docu-drama	4	3	1	3	1	1
Documentary	3	1	2	1	2	2
Dramatic	2	2	4	2	3	4

QUESTION 12 (Educational Survey)

Who sponsors or produces the majority of the environmental education films that you use in your classes? (1 the most to 4 the least)

EDUCATIONAL SURVEY (6th-8th Grade)

RANKING	MEAN RANK	1 Most	2	3	4 Least
1. Industry	1.92	44%	28%	20%	8%
2. Environmental groups	2.16	32%	32%	24%	12%
3. Government	2.72	12%	28%	36%	24%
4. Private individuals	3.12	19%	8%	15%	58%

EDUCATIONAL SURVEY (9th-12th Grade)

RANKING	MEAN RANK	1 Most	2	3	4 Least
1. Industry	1.06	61%	23%	13%	3%
2. Environmental groups	2.24	17%	45%	35%	3%
3. Government	2.41	19%	29%	42%	10%
4. Private individuals	3.65	7%	3%	7%	83%

EDUCATIONAL SURVEY (Total Ed. Community)

RANKING	MEAN RANK	1 Most	2	3	4 Least
1. Industry	1.85	52%	23%	21%	6%
2. Environmental groups	2.16	28%	35%	28%	8%
3. Government	2.41	15%	31%	37%	18%
4. Private individuals	3.31	13%	10%	10%	67%

QUESTION 13 (Educational Survey)

Where is the source of the films that you use in your classroom?
(1 the most important to 5 the least important)

EDUCATION SURVEY (6th-8th Grade)

RANKING	MEAN RANK	1 & 2 Important	3	4 & 5 Important
1. School affiliated instructional resource centers	2.12	69%	8%	25%
2. Distributors	2.46	54%	21%	25%
3. Industry	2.68	59%	9%	32%
4. Organizations	3.19	29%	33%	38%
5. University film libraries	3.76	15%	28%	57%

EDUCATION SURVEY (9th-12th Grade)

RANKING	MEAN RANK	1 & 2 Important	3	4 & 5 Important
1. School resource centers	2.48	58%	7%	35%
2. Distributors	2.61	55%	19%	26%
3. Industry	2.70	51%	19%	29%
4. Organizations	3.50	16.6%	33.3%	50%
5. University film libraries	3.60	24%	17%	60%

EDUCATION SURVEY (Total Ed. Community)

RANKING	MEAN RANK	1 & 2 Important	3	4 & 5 Important
1. School resource centers	2.31	63%	6%	30%
2. Distributors	2.50	53%	20%	25%
3. Industry	2.70	54%	16%	30%
4. Organizations	3.31	24%	33%	43%
5. University film libraries	3.67	54%	16%	30%

RESPONDANTS WANTING RESULTS MAILED TO THEM

Of those who did respond: 68% in the film industry
63% of the high school teachers
37% of the jr. high teachers

COMMENTS

FILM SURVEY (27% wrote comments)

- Good luck,- interested in results, some questions too hard to catagorize
- Personal response (National Geographic) - rankings often close calls, for survey purpose ranked heirarchlly.
- not a good questionnaire
- docu-drama & dramatic effective for audience involvement, but too long & too costly to purchase. Documentaries with a difference are probably the best. Animated rarely do the job.
- enjoyed completing your survey
- As an experienced producer and investor I find this survey far to simplistic. I do not think you will find the results helpful, except to justify your preconceptions.
- Why are you doing this? Where will it be used?

EDUCATIONAL SURVEY (6th-8th Grade; 22% wrote comments)

- I'm glad to help with this survey. I feel very strongly that environmental concerns have been pushed aside in some cases. The care of our environment is vitally important to the future....and the future is in the hands of our students.
- We get many of our films (80%) from the Kansas Fish & Game Commission. It is getting increasingly harder to get films, tight economy. Shell Oil used to have good films along with Aetna Casualty Inc.
- Most of the films in our district are very old. Newer films are of poor quality.
- Thank you.
- Environmental films are important to the 6th grade curriculum. They should not arouse tears, but rather concern. Elementary students are easily disturbed by "fear topics." Films need to be accurate and truthful and factual, as well as up to date. They should foster value development awareness and a sense of,"I can do something to help."
- There is little time and no money to expend on film....filmstrips or motion picture purchases. Not really knowledgeable beyond county school instructional media center resources (film catalog).

EDUCATIONAL SURVEY (9th-12th Grade; 34% wrote comments)

- Films need to be more controversial, more like 60 Minutes.
- Your idea of a 10 minute film does not correspond to the actuality after a hard day of teaching.
- This year I haven't used any films, because there is no means to darken my room.
- Get "bleeding heart" liberal attitudes out and get the pragmatic attitude in on environmental films.
- I have not identified environmental films as a major problem in classroom presentation. Prefer to get the kids out and use slide sets.
- I would find case studies of specific environmental issues very useful.
- Film catagories I see in order of number and films available
    1. catastrophism -- emotional
    2. industry supported -- "Look at what we're doing."
    3. objective -- science facts
    4. alternatives and solutions
- Because of scheduling problems with the IU. and our district my source of films is either the school district collection or industry. This limits my selection. We need more films where minorities play major roles.
- Most public schools have few funds for renting...much less buying films.... which outdate and are not good educational investments. Free films are fast becoming extinct.
- Most of the environmental films we have available here are outdated (1960's or before). Many are industry "propoganda" type films....very one-sided.
- A resource guide for environmental films that are free or low cost would be very helpful.

DISCUSSION

The information returned, I feel has shown that there is a serious lack of communication between the two populations, in regards to environmental education films. Upon compilation of the results, questions have formulated that could provide interesting topics for further investigations:

- Why were the rankings of many questions not in agreeance?
- Why does the film industry know so little about its market, when filmmakers, producers, and distributors consider the educational community its prime audience?
- Why were the returns from Elementary School teachers so low?

In Question #6, the film industry rated schools and libraries as their number one market, (ranked 1.45 on a 1-5 scale), and in Question #7, within the educational community they (the film industry), showed a focus on all grade levels since the rankings were extremely close, Jr. High 1.88, High School 1.94, and Elementary Schools 2.10. If this is true, then it should follow that the film industry would be aware of the trends and interests of the educational community.

Again, if the film industry feels that the audience determines the length of a film (Question #2), then the film length desired by the schools should be in agreeance with that of the film industry. However, Question #4 shows that this is not so, for Jr. High the film industry shows a 10-20 minute preference, while Jr. High teachers show a 20-30 minute preference. At the High School level, the film industry's ranking was tied between the 10-20 minute and the 20-30 minute film length, whereas educators definitly favored 20-30 minutes. These results are in conflict with the anticipated results of professors at the college level, where it was felt that shorter films gave a teacher more time to structure an introduction and discuss a film. This raises questions as to the trends percieved at the higher academic levels and the actual practices in the schools. Are films being used as rests for teachers after a long day, or has television had an influence on the time format of films? Have we become accustomed to the 20-30 minute

slot, and feel that this is the length needed to develop a concept, or else we, the viewer feels cheated? Have our minds been so trained by the television industry that all visual media is related to this half-hour format? For the film industry this is not an adverse result, for it allows the possible exploitation of two markets, and thereby more profits can be made from one production. The question that then follows is, with more profits possible, will productions standards also increase and raise the quality of environmental education films?

Question #3, dealt with the problems which cause some films of this type to be "dull", and what areas filmmakers need to concentrate on to improve environmental films. The film industry saw the top three problems as: subject development, the illustrated lecture, and technical problems. The educational community however, was more concerned with the general format of documentaries, in light of their top three responses: illustrated lecture, narrator boring, and talking heads. Educators saw technical problems much less of a problem, ranking them Jr. High 6th, Sr. High 8th, and Total Ed. 6th. The general viewer is still amazed by the wonders of motion pictures, (ie. slow and fast motion, time lapse, etc.), and where these shots may pose problems for the filmmakers, to the viewers it is more important how the film is presented as a whole. Therefore, the educators' results are voicing the "age-old" problem of the documentary format. How do you present the information using the entire media for what it is, and not as an illustrated radio show? Perhaps, the answer is in a closer examination of the genres available for use.

Is the docudrama a solution for this problem? In Question 11, the film industry ranked the documentary format as most suited for Jr. High and High School audiences. This however, is in direct conflict with how the educators responded, ranking the docudrama as number one in both instances. The film industry placed docudramas

as number three both times. It was observed that documentaries at the NAEE festival where one or two people were focused on in the film, created a type of relationship between the character and the audience. This one to one tie fostered the involvement of the viewer. Probably, this is also the forte of the docudrama, it pulls the audience into the film. Again, people are used to reading a story, watching television dramas, or feature films. It is easy, so to speak, for the viewer to become engrossed in the tale being told, therefore, by using this format, the viewer is learning the concept or information in a more palatable form. The pill having been sugar coated, and the swallowing of the information is easier. The negative aspect of this format however, is money. Films of this type are often longer in length and in production time, and therefore require a larger production budget to employ actors, build sets, etc. In the comments written by one film producer, he states this problem and suggests that instead, documentaries with a difference need to be made. I feel, the search for what exactly is this difference is necessary, but that it will probably continue to plague the film industry and audiences for quite some time.

In looking for this answer, the film industry must better understand why films are being shown by educators, and what concepts they (the educators) feel need to be represented. In both question #8 and #9, directed at these two topics, the film industry answering, "I don't know," at significantly high percentages attests to the need for more market research. When producers and distributors rank the educational market as their prime audience, a range of 21-33% not having information on usage and concepts needing to be represented seems quite foolish. Of those that did answer question #8 within the film community, (concepts needing representation), the top three answers in both sample populations were significantly close (instill curiosity, viewer elliviate problems, and value and attitudes).

Of interest again, however, was the disparity of what was predicted as important by academic professors, and what was the response from the teachers in the schools. Girls incorporated into key roles, live action by peers, and career role models were deemed as major concerns by university professors, however these concepts ranked respectively, 9th, 8th, and 7th by teachers in both Jr. High and Sr. High Schools. In the film industry, these concepts also recieved low ratings, 6th, 9th, and 8th at the Jr. High level, and 7th, 9th, and 8th at the Sr. High level. The concerns at educational institutions, obviously not in tandem with what is happening in community schools. Trends, however, at the universities should be considered by filmmakers, for these trends will probably become incorporated into the future usage patterns in the schools.

The other area mentioned, where a large percentage of the film industry answered "I don't know," was why educators show films (Question #9). Again, if the educational community is the prime market for this type of film, a percentage of 21-33% in this catagory is not understandable. At the Jr. High level, the number one answer from the film industry was the overview of the subject, this ranked fourth with educators. Educator's first ranking was to instill curiosity, (no. 2 in the film industry), and extend application was second, (ranked fifth in the film industry). The rankings from High School teachers showed a higher congruency in the ranking order. Instill curiosity was ranked number one by educators and tied for second with filmmakers. Sparking discussions was ranked number two by educators and number one by filmmakers. Ranked third by educators was a tie between introducing the topic and extending the application, which the filmmakers ranked 2nd and 4th respectively. Although the ranking order was quite close, the mean rank by the educators ranged from 1.53 to 1.84 on a scale from one to five, whereas the filmmakers started at 2.21 for their first score

and proceeded to 2.42 for number four. This could infer, when considered in combination with the large percentage that responded, "I don't know," as a lesser degree of confidence in the answers from the film industry. Though an understanding of how films are used by teachers seems an elementary question, based upon the responses, it is one that leaves some filmmakers in a quandry. If the use of a product is not known, when made, will that product be able to meet the needs of the users? This question appears ridiculously fundamental, however, the results of these questions indicate that it is a question that needs to be asked.

Another area important to a film's usage is the recommended audience spread. Question #5 dealt with what were the most important factors in this determination. The film community's response was both concept and depth of complexity ranking first, both with a mean rank of 1.94, and then vocabulary, with a mean rank of 3.40. The educational response was, depth and complexity 2.04, vocabulary 2.61, genre 3.16, and concept 3.18 for the community as a whole. There was some agreeance, ie: depth and complexity, however, vocabulary and genre were of more importance to educators than concept, ranked number one from the film industry but number four from educators.

The literature reviewed has shown that the definition of an instructional film has been blurred, and that films of many genres are being used as instructional films. A good film can have many different angles or concepts that can be illuminated to the viewer. Since many school districts are under financial constraints, teachers have had to learn ways to use films that are outdated or not specifically on their topic, but do intersect or augment it is some way. Teachers have learned these "combat techniques" referred to earlier, and therefore, concept problems are not as important to them a those of vocabulary. Word lists can

be prepared and reviewed before showing a film, but if the vocabulary used is higher than the student's level of understanding, the film will quickly lose its appeal with that audience. (It however, could still be shown with no sound.) Genre ranking above concept with educators was probably due to the association of animated films with elementary schools and not with high schools. Unfortunatly, animated films to those outside the film industry often means television cartoons, and not some of the fine animated, and computer generated works that have been made. Television again showing the influence it has had on our lives.

All the previous questions have delved into areas about and surrounding elements of films, but not on specific environmental topics. There are two comparisons to be made here. The film industry was given two questions delving into this, one directed at the social need of specific topics and the other question on specific topic areas where they would invest money to make a film for the educational community. The top answers from the first question directed at social needs were:

1. toxic waste	1.77
2. toxic substances	1.95
3. nuclear power	2.09
alternative energy	2.09
air pollution	2.09
6. solid wastes	2.14
7. water pollution	2.24
8. natural resources	2.36

These same topic areas in question #12, where investment was considered, ranked as follows:

	ELEM.	Jr. HS	HS
toxic substances	12	5	3
(not broken down as in previous question)			
nuclear power	3	4	1
alternative energy	5	2	4
air pollution	10	10	7
solid wastes	18	14	14
water pollution	9	12	12
natural resources	2	3	5

The film industry showing a definite difference in what they feel is socially

necessary, and where they are willing to invest their money. Looking then at how the rankings on social needs by the filmmakers related to what the educational community would like to see, and then secondly at where filmmakers would invest as related to the educational results shows some interesting trends.

Film Social Need		Whole Ed. Ranking
1&2	toxic substances	2
3	nuclear power	6
4	alternative energy	4
5	air pollution	3
6	solid wastes	9
7	water pollution	1
8	natural resources	10

Film Investment at JR. HIGH		JR. HIGH Teachers' Rankings
1	food & agriculture	13
1(tied)	alternative energy	3
3	natural resources	4
4	nuclear power	4(tied)
5	toxic substances	7
6	environmental education	1
7	wildlife	9

Film Investment at SR. HIGH		SR. HIGH Teachers' Rankings
1	nuclear power	5
2	food & agriculture	13
3	toxic substances	2
4	alternative energy	6
5	natural resources	10
6	environmental education	12
7	forests	9
8	environmental ethics	11

Even at a glance, it is quite obvious that filmmakers are lacking in the ability to read their prime market. The results, from the question on social needs, shows a better correlation with the educators' views, than where filmmakers would invest capitol, ie. water pollution, which ranked number two in

Jr. High and number one in High Schools was tied for 12th in the filmmakers' rankings.

One understanding of these results may come from the answers to question #12, in which educators responded to who sponsors most of the films that are used in their classrooms. Ranking number one was industry. Re-examining the topics where investment by filmmakers would most likely occur, is then slightly more understandable. The larger industries are not going to be funding films on problems where they are the major, or sole contributor to an environmental problem. They would much rather make a film on a soft subject, and advertise how they have made possible the production of this beautiful film for the public.

The final listings in the results were the comments written and the number of participants requesting copies of the study mailed to them. This section reflecting an indirect measure of the interest in the survey.

Though response was low in the film industry, of those who did respond 68% requested results and 27% wrote comments, of which 66% were positive in nature. At the Jr. and Sr. High School levels 37% and 63% wanted returns, and 22% and 34% wrote comments, of which all were positive.

The request for returns shows an interest in both the response of their collegues and the cross population. The study, as a whole, has indicated a lack in communications, but these last results do reflect a desire to open those lines.

This study has not definitively answered the question for which it was formulated because of limitations encumbered, but it has shown that there is a lack of communication. A further investigation to verify the findings of this study would be necessary.

Because of limited funding, the number of mailings was at a minimum, this

number should be increased, and other problem areas that were encountered rectified. In the first mailing, because of a mailroom error, the return envelope was not prestamped. Asking the participants for not only their time in completing the survey, but also an additional twenty cents could definitely have affected the returns from the film industry. The low returns from the Elementary Schools, 14%, could have been caused by this sample being taken from a different sourcebook published in 1979, or due to the fact that many elementary teachers are not as familiar with the environmental sciences. The National Science Board has stated a need to improve both math and science education, and that this reform must begin in kindergarten. The Board has stated that,"obviously, such changes would mean training elementary school teachers in subjects of which most of them are themselves afraid, as well as ignorant."[10] Perhaps, this survey intimidated teachers, or was totally unrelated to their curriculums and therefore the return was extremely low.

Other critiques of this study are, it was a static study, and there was no direct involvement of students at any of the grade levels investigated. For a complete understanding of environmental education films, the incorporation of opinions from these students must also be surveyed and considered. On the survey format, most questions were satisfactorily answered, but some respondants found that is was hard to do rankings, in that there were alot of close calls.

As a whole, this has been an incredible learning experience, not only on the topic of environmental education films, but also on the formation, tabulation and examination of the data collected. It is hoped that this information will ellicit other studies on this same topic, for as one Jr. High School teacher commented,"the care of the environment is vitally important to the future.... and the future is in the hands of our students."

Finally, the observations drawn from this study have attacked the film industry for not knowing its market. That market, however, is not a bound and gagged audience. It is a large group of intelligent and educated people, who, if they are not recieving the types of films they deem as necessary for their students, are quite capable of voicing their disapproval. The responsibility of problems due to this lack of communications, therefore, does not fall solely on the film industry. It is the responsibility of all who are involved in this communication network, to see that it functions at an optimal level, for without the input from both sides, the problems brought to light by this study will continue to plague environmental education films.

APPENDIX I

NATIONAL ASSOCIATION FOR ENVIRONMENTAL EDUCATION
1983 FILM FESTIVAL

Dr. David L. Hanselman, Chairperson
SUNY College of Environmental Science and Forestry
Syracuse, NY 13210
(315) 470-6551

The faculty and students of the Environmental Studies Program of the School of Landscape Architecture and the Graduate Program in Environmental Science, SUNY College of Environmental Science and Forestry welcome you to the 1983 ENVIRONMENTAL FILM FESTIVAL.

During the week of September 12th, we will be screening all of the films entered in the National Association for Environmental Education Association's Fourth Annual Film Festival. A panel of jurors will be evaluating these films and selecting the best entries for the NAEE Festival at Ypsilanti, Michigan, September 30 - October 5, 1983.

On the following pages you will find a schedule of film showings, the panel of jurors and a description of each film. All screenings will be in the Moon Library Conference Room on the campus of the SUNY College of Environmental Science and Forestry. Both afternoon and evening screenings are open to the public.

On behalf of the National Association for Environmental Education, I wish to thank the jurors who will be evaluating these films and the two ESF Graduate Students who have worked so hard with me all summer in staging this event -- Bernardita Calinao and Albert Kopf.

David L. Hanselman,
Chairperson

DLH/if

ENVIRONMENTAL FILM FESTIVAL SCHEDULE

September 12-16, 1983

MOON LIBRARY CONFERENCE ROOM

SUNY College of Environmental Science and Forestry

MONDAY, SEPTEMBER 12

Afternoon		Evening
1:30-2:00	THE GREAT BLUE HERON (30 MIN.)	7:30- 8:00
2:10-2:40	GULFSTREAM (28 MIN.)	8:10- 8:40
2:50-3:40	BIRDS OF THE INDIAN MONSOON (50 MIN.)	8:50- 9:40
3:50-4:20	MZIMA: PORTRAIT OF A SPRING (30 MIN.)	9:50-10:20

TUESDAY, SEPTEMBER 13

Afternoon		Evening
1:30-2:00	SLAB CITY (29 MIN.)	7:30- 8:00
2:10-3:05	MAD RIVER HARD TIMES IN HUMBOLT COUNTY (54 MIN.)	8:10- 9:05
3:15-3:45	THE SUN DAGGER (29 MIN.)	9:15- 9:45
3:55-4:25	ON AMERICAN SOIL (29 MIN.)	9:55-10:25

WEDNESDAY, SEPTEMBER 14

Afternoon		Evening
1:30-2:25	THE SECRET AGENT (55 MIN.)	7:30- 8:25
2:35-3:50	FOR ALL PEOPLE, FOR ALL TIME (75 MIN.)	8:35- 9:50
4:00-5:00	THE FOUR CORNERS--A NATIONAL SACRIFICE AREA? (59 MIN.)	10:00-11:00

THURSDAY, SEPTEMBER 15

Afternoon		Evening
1:30-2:00	FIELDS OF FUEL: THE ETHANOL DEBATE (28 MIN.)	7:30- 8:00
2:10-2:40	OLD HOUSE, NEW HOUSE (27 MIN.)	8:10- 8:40
2:50-3:15		8:50- 9:15
3:25-3:55	THE GREAT HORSESHOE CRAB FIELDTRIP (28 MIN.)	9:25- 9:55

FRIDAY, SEPTEMBER 16

Afternoon		Evening
1:30-1:50	ALDO LEOPOLD: HIS LIFE AND THOUGHT (21 MIN.)	7:30- 7:50
2:00-2:30	ALDO LEOPOLD: A SAND COUNTY ALMANAC (29 MIN.)	8:00- 8:30
2:40-3:40	IN OUR WATER (60 MIN.)	8:40- 9:40

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NATIONAL ASSOCIATION FOR ENVIRONMENTAL EDUCATION
1983 FILM FESTIVAL

We wish to acknowledge and thank the following environmental film and education specialists who are serving as jurors in the preliminary film judging.

William Babcock, Ph.D., Associate Professor
Newhouse School of Public Communications
Syracuse University
Former Writer/Editor for Christian Science Monitor specializing in environmental topics.
Ph.D. Southern Illinois University in documentation and environmental reporting

Peter E. Black, Ph.D., Professor
School of Forestry and Graduate Program in Environmental Science
SUNY College of Environmental Science and Forestry
Research and teaching in water and related land resources.
Ph.D. Watershed Management, Colorado State University

Richard Breyer, M.A., Associate Professor
Telecommunications/Film, Newhouse School of Public Communications
Syracuse University
Former Producer Educational and Industrial Programs for Time-Life Films.
Documentary Filmmaker
M.A. San Jose State University

Paul Cacchione, Environmental Planner
Onondaga County Environmental Management Council
County of Onondaga, New York

Robert E. Chambers, Ph.D., Professor Wildlife Management
Department of Environmental and Forest Biology and Graduate Program in Environmental Science
SUNY College of Environmental Science and Forestry

David L. Hanselman, Ph.D., Professor Environmental Education/Communications
School of Landscape Architecture and Graduate Program in Environmental Science
SUNY College of Environmental Science and Forestry
Board Member, National Association for Environmental Education
Ph.D. Natural Resources and Instructional Communications, Ohio State University

Bernard T. Holtman, M.S., Director Educational Communications
SUNY College of Environmental Science and Forestry
Former Film/TV Producer-Director Major Films and General Electric Co.
M.S. Instructional Technology, Syracuse University

Susan A. Miller, Citizen Participation Specialist
NYS Department of Environmental Conservation
Former Public Information Officer, Onondaga County, New York
B.A. Geology and Political Science, Syracuse University

Robert F. Nickson, M.F.A., Associate Professor
Telecommunications/Film, Newhouse School of Public Communications,
Syracuse University.
Extensive experience in research, script writing, direction of documentary
and feature films.
M.F.A. New York University

Karen Rusinski, Visual Information Specialist
USDA Soil Conservation Service, Syracuse, New York.
M.S. Candidate Communications and Photography
Newhouse School of Public Communications, Syracuse University

Larry E. Schafer, Ph.D., Associate Professor
Science Teaching
Syracuse University

Richard C. Smardon, Ph.D., Senior Research Associate
Coordinator for Research, Community Service, Extension and Continuing
Education, School of Landscape Architecture
SUNY College of Environmental Science and Forestry

Bruce Stebbins
Eight years as Interpretive Naturalist and Coordinator of Nature/Environment
Film Program, Beaver Lake Nature Center, Onondaga County Parks, New York State
B.A. Social Sciences, SUNY Cortland
M.S. Candidate in Ethology, Idaho State University

Tom Rusk Vickery, Ph.D., Associate Professor and Director
Cultural Foundations and Curriculum
Syracuse University

Burton A. Weeks, Director
Syracuse University Film Center/Library
Board Member Educational Film Library Association and Member
University Consortium of Film Centers
Taught Film Selection/Evaluation

John Weeks, M.S., Adjunct Associate Professor
Environmental Education/Communications
SUNY College of Environmental Science and Forestry
Director Emeritus, Centers for Nature Education
M.S. Plant Science, Syracuse University

APPENDIX II

I am conducting this investigation to provide guidance to film producers, distributors, and educators. The topic is Environmental Education Films. This survey is being sent to 100 producers and distributors in the U.S. who are cited in Environment Abstracts (1980 - 1982) to obtain information necessary for an accurate study in this area. A similar survey will be sent to elementary, jr. high, and high schools in the U.S. to obtain their opinions. From the two surveys I hope to illuminate areas of common opinion and areas of incongruity.

From pre-test, I have determined that you can answer this questionnaire in about 15 minutes. I hope you will participate, and I thank you for your contribution.

Results of the survey will be sent to respondents on request.

Thank you,

Diana Gerba

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ENVIROMENTAL EDUCATION FILM SURVEY

1. Please circle the number closest to your opinion to indicate where you feel there is a social need for additional production/distribution of environmental films today, where 1 represents a very strong need and 5 represents very unimportant. If you feel somewhere in between, please circle 2, 3, or 4, remembering 1 and 5 represent the extremes.

	VERY IMPORTANT				VERY UNIMPORTANT
water pollution.....	1	2	3	4	5
solid wastes.....	1	2	3	4	5
toxic substances.....	1	2	3	4	5
air pollution.....	1	2	3	4	5
noise pollution.....	1	2	3	4	5
toxic wastes.....	1	2	3	4	5
nuclear power.....	1	2	3	4	5
alternative energy.....	1	2	3	4	5
population.....	1	2	3	4	5
environmental attitudes....	1	2	3	4	5
alternative lifestyles.....	1	2	3	4	5
global energy.....	1	2	3	4	5
natural resource preservation.....	1	2	3	4	5
environmental design & urban ecology.....	1	2	3	4	5
wildlife.....	1	2	3	4	5

2. Please rank in numerical order as to the importance of the following criteria in the determination of film length.
(1 most important to 4 least important)

____ subject matter

____ price vs. sale

____ intended audience

____ type of market (ie: classroom, TV,..)

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3. Often, environmental films have been described as "dull". What in your opinion is the reason for this?
Please circle the number closest to your opinion on a scale of 1 to 5, where 1 represents NO PROBLEM, and 5 represents MAJOR PROBLEMS.

	NO PROBLEMS				MAJOR PROBLEM
subject matter.....	1	2	3	4	5
subject development.....	1	2	3	4	5
technical problems.....	1	2	3	4	5
too many shot of people talking.....	1	2	3	4	5
too much like an illustrated lecture....	1	2	3	4	5
narrator boring.....	1	2	3	4	5
too long.....	1	2	3	4	5
visual/commentary continuity.....	1	2	3	4	5
inappropriate audience spread.....	1	2	3	4	5

4. Please check the appropriate box. What is the best time for the given audience?

	8-10 minutes	10-20 minutes	20-30 minutes	30-60 minutes
Elementary School	☐	☐	☐	☐
Jr. High School	☐	☐	☐	☐
High School	☐	☐	☐	☐
General Adult	☐	☐	☐	☐
Professional Adult	☐	☐	☐	☐

5. Please rank the following criteria in numerical order as to their importance in determining the audience spread of an environmental film.
(1 of greatest importance to 6 of least importance)

____ concept (ie: subject of film)

____ depth or complexity of subject matter

____ genre (ie: docudrama, animated,..)

____ vocabulary

____ length

____ sale price

6. Please rank in numerical order. In your opinion, where is the market for environmental films?
(1 the greatest market to 5 the least market)

____ Cable Television

____ Public Broadcast System

____ Commercial TV

____ Schools and educational libraries

____ Limited feature release

7. Where is the largest market for environmental educational films listed below? Please rank in numerical order.
(1 greatest market to 3 least market)

____ High School

____ Jr. High School

____ Elementary School

8. If you were to invest your own capital, which of the following concepts in your opinion need representation in successful (sales/rental) environmental educational films for the given audience?
Please put a ...1... if you feel it is of prime importance
...2... if more representation is needed
...3... if you feel there is adequate representation
...4... if you feel it is unimportant
...5... if you don't know

	ELEM.	JR. HIGH	HIGH SCHOOL
to instill curiosity.....	_____	_____	_____
global attitudes.....	_____	_____	_____
girls/women in key roles.....	_____	_____	_____
live action by peer audiences.....	_____	_____	_____
showing what viewer can do to alleviate problem.....	_____	_____	_____
incorporation of science concepts & language skills.....	_____	_____	_____
career role models.....	_____	_____	_____
values & attitudes.....	_____	_____	_____
technological advances at forefront of subject.....	_____	_____	_____

9. Why do educators of the given audiences select environmental educational films?
Please put a ...1... very important
...2... important
...3... unimportant
...4... very unimportant
...5... don't know

	ELEM.	JR. HIGH	HIGH SCHOOL
introduce topic.....	_____	_____	_____
spark discussion.....	_____	_____	_____
review concepts.....	_____	_____	_____
overview subject.....	_____	_____	_____
to instill curiosity.....	_____	_____	_____
show current technological advances.	_____	_____	_____
extend applications not possible in classroom.....	_____	_____	_____

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10. The following is a list of contemporary areas of environmental problems. If, you had money to invest in an environmental educational film or two, where would you invest that capital on films for the given audiences? Please put a ...1... would definitly invest
...2... would be interested
...3... unsure
...4... probably not
...5... definitly not

	ELEM.	JR. HIGH	HIGH SCHOOL
water pollution.....	_____	_____	_____
solid wastes.....	_____	_____	_____
toxic substances.....	_____	_____	_____
air pollution.....	_____	_____	_____
noise pollution.....	_____	_____	_____
nuclear power.....	_____	_____	_____
alternative energy.....	_____	_____	_____
environmental education.....	_____	_____	_____
population.....	_____	_____	_____
environmental ethics.....	_____	_____	_____
alternative lifestyles.....	_____	_____	_____
natural resources.....	_____	_____	_____
food & agriculture.....	_____	_____	_____
water.....	_____	_____	_____
forests.....	_____	_____	_____
marine environment.....	_____	_____	_____
non-fuel minerals.....	_____	_____	_____
environmental design & urban ecology.....	_____	_____	_____
wildlife.....	_____	_____	_____

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11. If you were to produce an environmental film for the given audience, please indicate by ranking in numerical order the most appropriate formats for that audience.
(1 most appropriate to 4 least appropriate)

ELEMENTARY SCHOOL

____ Animated

____ Docudrama

____ Documentary

____ Dramatic

JR. HIGH SCHOOL

____ Animated

____ Docudrama

____ Documentary

____ Dramatic

HIGH SCHOOL

____ Animated

____ Docudrama

____ Documentary

____ Dramatic

****

COMMENTS:

GENERAL INFORMATION

Please check the appropriate answer.

Are you a film producer? Yes ( ) No ( )

If yes, where is the majority of your budget obtained for environmental film production? Please check one.

____ industry sponsored

____ government

____ environmental groups

____ independant

____ angels

Approximately, how many environmental films have you produced in the last 5 years? Please check one.

____ 1-5

____ 5-10

____ 10-20

____ over 20

Are you a film distributor? Yes ( ) No ( )

If yes, approximately, how many environmental films do you list in your current catalogue? Please check one.

____ 1-25

____ 25-50

____ 50-100

____ over 100

****

Thank you again for your time in completing this questionnaire. If you would like a copy of the results sent to you, please provide your name and address below.

_____

_____

_____

Please return to: Diana Gerba, 859 Ackerman St., Syracuse, N.Y. 13210.

APPENDIX III

STATE UNIVERSITY OF NEW YORK

COLLEGE OF ENVIRONMENTAL SCIENCE AND FORESTRY

SYRACUSE CAMPUS
SYRACUSE, NEW YORK 13210

Cable Address SUNYCESF
TELEX/TWX 7105410555

SYRACUSE CAMPUS
SYRACUSE, N. Y. 13210

Schools of:
- Biology, Chemistry & Ecology
- Continuing Education
- Environmental and Resource Engineering
- Forestry
- Landscape Architecture

Empire State Paper Research Institute
Institute of Environmental Program Affairs
Polymer Research Institute
Renewable Materials Institute
U.S. Forest Service Cooperative Research Unit

CRANBERRY LAKE CAMPUS
CRANBERRY LAKE, N. Y. 12927

Charles Lathrop Pack Experimental Forest
Cranberry Lake Biological Station

ELLIS INTERNATIONAL LABORATORY
CLAYTON, N. Y. 13624

NEWCOMB CAMPUS
NEWCOMB, N. Y. 12852

Archer & Anna Huntington Wildlife Forest
Adirondack Ecological Center

TULLY CAMPUS
TULLY, N. Y. 13159

Heiberg Memorial Forest
Genetic Field Station

WANAKENA CAMPUS
WANAKENA, N. Y. 13695

Forest Technician Program

WARRENSBURG CAMPUS
WARRENSBURG, N. Y. 12885

Charles Lathrop Pack Demonstration Forest
Summer Field Program

I am conducting this investigation to provide guidance to educators, film producers, and distributors. The topic is Environmental Education Films. This survey is being sent to 150 elementary, jr. high, and high school teachers in the U.S. to obtain information necessary for an accurate study on this topic. A similar survey will be sent to 100 producers and distributors to obtain their opinions. From the two surveys I hope to illuminate areas of common opinion and areas of incongruity.

I would therefore appreciate it if you would give this survey to a teacher in your school to complete. I feel that it is necessary to obtain information directly from those who are utilizing films in their classrooms, for their first hand observations of student's reactions are extremely important for the validity of this study.

Thank you,

Diane Gerbe

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ENVIRONMENTAL EDUCATION FILM SURVEY

From pre-test, I have determined that you can complete this questionnaire in about 10 minutes. Please remember this study is directed at the classes you are teaching this year and that your answers should reflect your opinions as related to environmental education films for that grade level. Anticipating any overall comments you might have I have left space at the end of this study for you to write your feelings on this survey, environmental films, their usage, or surveys in general.

1. The following is a list of contemporary areas of environmental problems. Please indicate where more educational environmental films need to be made for students within the age group you are teaching this year by circling the number closest to your opinion.

...1... definitly needed
...2... could be used
...3... unsure
...4... probably not
...5... definitly not

	DEFINITLY NEEDED		UNSURE		DEFINITLY NOT
water pollution	1	2	3	4	5
solid wastes	1	2	3	4	5
toxic substances	1	2	3	4	5
air pollution	1	2	3	4	5
noise pollution	1	2	3	4	5
nuclear power	1	2	3	4	5
alternative energy	1	2	3	4	5
environmental education	1	2	3	4	5
population	1	2	3	4	5
environmental ethics	1	2	3	4	5
alternative lifestyles	1	2	3	4	5
natural resources	1	2	3	4	5
food & agriculture	1	2	3	4	5
water	1	2	3	4	5
forests	1	2	3	4	5
marine environment	1	2	3	4	5
non-fuel minerals	1	2	3	4	5
environmental design & urban ecology	1	2	3	4	5
wildlife	1	2	3	4	5

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2. Sometimes environmental films have been described as "dull". What in your opinion is the reason for this as observed by student reactions in your classroom? Please circle the number closest to your opinion on a scale of 1 to 5, where 1 represents NO PROBLEM, and 5 represents MAJOR PROBLEMS.

	NO PROBLEM				MAJOR PROBLEM
subject matter.....	1	2	3	4	5
subject development.....	1	2	3	4	5
technical problems.....	1	2	3	4	5
too many shots of people talking.....	1	2	3	4	5
too "lecturish".....	1	2	3	4	5
narrator boring.....	1	2	3	4	5
too long.....	1	2	3	4	5
visual and commentary do not fit together.....	1	2	3	4	5
inappropriate audience spread.....	1	2	3	4	5

3. What length of film do you prefer to use in your classroom? Please rank in numerical order.
(1 best time length to 4 worst time length)

____ 8-10 minutes

____ 10-20 minutes

____ 20-30 minutes

____ 30-60 minutes

4. Sometimes the recommended audience description of an environmental education film is not appropriate. Please rank in numerical order where you encounter problems when showing films in your classroom because of this.
(1 the largest problem is... to 5 the smallest problem is....)

____ concept (ie: subject of film)

____ depth or complexity of subject matter

____ genre (ie: documentary, animated, drama,..)

____ vocabulary

____ length

5. How many environmental education films do you show to your classes in a school year? Please check one.

____ none

____ 1-5 films

____ 5-10 films

____ 10-20 films

____ 20-50 films

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6. Which of the following concepts in your opinion needs representation in environmental education films being currently made for students within the age group you are teaching this year?
Please circle a ...1... if you feel it is of prime importance
...2... if more representation is needed
...3... if you feel there is adequate representation
...4... if you feel it is unimportant
...5... no opinion

to instill curiosity.....	1	2	3	4	5
global attitudes.....	1	2	3	4	5
girls/women in key roles.....	1	2	3	4	5
live action by peer audiences.....	1	2	3	4	5
showing what viewer can do to alleviate problem.....	1	2	3	4	5
incorporation of science concepts and language skills.....	1	2	3	4	5
career role models.....	1	2	3	4	5
values & attitudes.....	1	2	3	4	5
technological advances at forefront of subject.....	1	2	3	4	5

7. Why do you select and show environmental education films to your classes you are teaching this year?
Please circle a ...1... if you feel it is a VERY IMPORTANT reason
...2... if you feel it is an IMPORTANT reason
...3... UNIMPORTANT reason
...4... VERY UNIMPORTANT reason
...5... no opinion

introduce topic.....	1	2	3	4	5
spark discussion.....	1	2	3	4	5
review concepts.....	1	2	3	4	5
overview subject.....	1	2	3	4	5
to instill curiosity.....	1	2	3	4	5
show current technological advances.....	1	2	3	4	5
extend application not possible in classroom.....	1	2	3	4	5

8. What is the most appropriate format for environmental education films for your classes?
Please rank in numerical order.
(1 is the most appropriate to 4 the least appropriate)

____ Animated

____ Docudrama (dramatic depiction of an actual event)

____ Documentary

____ Dramatic

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9. Who sponsors or produces the majority of the environmental education films that you use in your classes?
Please rank in numerical order.
(1 the most to 4 the least)

____ government

____ industry

____ environmental groups

____ private individuals

10. Where is the source of the films that you use in your classroom?
Please rank in numerical order.
(1 the most important to 5 the least important source)

____ school affiliated instructional resource centers

____ university film libraries

____ organizations

____ distributors

____ industry

11. What grade(s) do you teach this year? Please check the appropriate answer.

____ K-3

____ 4-5

____ 6-8

____ 9-12

COMMENTS:

Thank you again for your time in completing this questionnaire. If you would like a copy of the results sent to you, please provide your name and address below.

_____

_____

_____

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FOOTNOTES

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A BIBLIOGRAPHY

by

DIANA GERBA

on

ENVIRONMENTAL EDUCATIONAL FILMS

FOR

ELEMENTARY SCHOOLS

PREFACE

This bibliography was compiled for an undergraduate honors thesis. The purpose of which is to supply information on environmental films and related technologies (filmstrips, videotapes, videodiscs,etc..) in the elementary schools. The aim is to provide current information on production and educational needs, thereby to aid both the filmmakers working in this area and educators using this medium in the classroom.

All listings (books, serials, ERIC microfiche) are of national origin and printed in English. The sources searched were:

Environmental Abstracts Vol. 8-13 no.8
Film Literature Review Vol. 5-10
Media Digest Review Vol. 7-12
Education Index Vol. 27-32
Arts & Humanities Citation Index 1979-1983
Social Science Citation Index 1981-1983
Education Resource Information Center (ERIC) 1966-1983

The libraries searched were Moon Library at the College of Environmental Science and Forestry and Bird Library at Syracuse University.

The format of entries is that of the Chicago Manual of Style (12th ed.) for the humanities as utilized in the Journal of Environmental Education. ERIC annotation numbers have been cited where applicable.

All entries have been listed alphabetically in the following four subdivisions.

-Environmental Education in Elementary Schools
-Media Usage
-Film Production
-Film Resource Material

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